

Art News and Reviews---Brooklyn Museum First With Matisse and Cezanne Exhibition

Kelekan Collection Rich in Pictures by Both on View Across the Bridge.

By HENRY MERRIDE.
In the midst of life, in Brooklyn.
—OLIVER HERFORD.

THE name of Matisse is not unfamiliar to readers of these columns. Nor yet is the name Cezanne. At the time of the first considerable exhibition in this country, the works of Matisse it was thought necessary to sketch here the outline of his career, and for several of the big Cezanne shows enough biographical material was assembled to help beginners in their first steps into the new atmosphere. But one cannot always be helping beginners. One cannot always be rectifying the pedagogue of Matisse and Cezanne. One owes a portion of one's time to the intelligent members of one's class. And after a while there comes a sad moment when for the advantage of all concerned it becomes necessary to separate those of one's little group who test contemporary art by contemporary life from those who test it by the standards of the past.

But the race is not always to the swift—or rather if the swiftest do gain the prizes there remain consolations to museum directors. After the race has been run there is the debris to be sorted and the trophies to be hung, and there is a degree of honor, not to be underestimated, even about that. Cezanne is dead and Matisse is enrolled among the middle-aged rich, but the Brooklyn Museum is among the first—if not the first—among American museums to display the art of these geniuses in a significant manner. This is due to the chance that it was enabled to accept the loan of the Kelekan collection of modern art for a few weeks, and the Kelekan collection



"Lady in an Armchair," by Henri Matisse, in the Kelekan collection, on exhibition in the Brooklyn Museum.

is strong in the works of Matisse, Cezanne, Picasso and others of the most modern.

From a strictly journalistic point of view the excitement of this matter lies not so much in the case of Matisse—that's an old story—as in the fact that a museum now shows Matisse—that's a new story. It tempts one to enter upon a study of the psychology of museums. It is astonishing how easy it is to put temptation behind one in the city of churches. Besides, Mr. Kelekan is beginning to be impatient as to what New Yorkers think of his collection.

To put it in a nutshell, it's very good. It's well worth the journey over to Brooklyn to see. It is dominated by the Matisse and the Cezanne, but there's so much about it in the days before the war. By Cezanne there is a large still life that is so classic that it is difficult to recall what we used to say of it. It would be absurd to defend it now, since it is in a museum and worth over so many thousands of dollars. It is quite as capable of going along on its own as, say, a Chardin or a Goya.

The two figure pieces by Matisse are not particularly prodigious performances, but the two window pictures by him are. For some reason Matisse has always been fascinated by windows and has painted and drawn them many times. French windows, for that matter, are eminently paintable, and the things one sees out of them, even more so. These two window pictures in Mr. Kelekan's collection would stand out in any collection of modern art anywhere. Accompanying these very modern productions are a number of excellent older ones, such as Degas, Pissarro, Manet, Sisley, Guillaumin and Toulouse-Lautrec. They are all carefully chosen pictures and make a fine ensemble. Mr. Kelekan has said his collection is not for sale. He wishes it to be his "monument." Well, there is no other monument than a good collection of pictures. He is to be congratulated upon his monument.

THE PEYRE-POOLE COLLECTION

Decorative sculptures by Raphael Peyre and decorative paintings by Abram Poole now fill the Wildenstein Galleries. Both men, though now living, are eighteenth century artists; reimagined, or perhaps happily attuned to existing conditions, for in spite of the calendar and the automatic dating machines that the business men use, this is again the eighteenth century for a large part of the world of art.

It began, I believe, in the dining rooms where men are most prone to receive impressions. It is said, and where painted chairs first began to be insisted upon by automatic interior decorators. Then it spread to the halls and vestibules, the salons, and I dare say, by this time it has reached the sleeping quarters; certainly all the visible portions of the houses one gets into are eighteenth century. So the Messrs. Peyre and Poole, who have eighteenth century wares to sell, may be considered in luck. Or perhaps it is practically. One never can tell.

Mr. Peyre as a sculptor has all the French graces, and in fact is a regular little Clodion. His pieces are groups of Cupids playing with the various fruits of the season (to typify the seasons, of course), and sometimes gambling with goats and other artistic animals. They are of a size to look well upon a small hall table, or upon the various spaces in a drawing room that call for some little elegance in the way of adornment. The execution of them is playful and sure, worthy, as has already been hinted, of the best French traditions.

Mr. Poole supplies full length portraits to the exhibition that will probably find final resting place in the drawing rooms with Mr. Peyre's sculptures. He even accepts sitters from Chicago in crinolines and does all the furrows and flourishes with great nonchalance.

An exception to the period and to the furbelows is the portrait of the artist's wife, Mrs. Poole, which happens, not unexpectedly, to be the best portrait in the collection. The lady is robed simply in midnight black and stands upon a balcony at the midnight hour, gazing pensively upon the bleak walls of the town of Avila in Spain. These walls have caused other than Mrs. Poole to muse, in their time. Among

others the Saint Theresa. But Mrs. Poole is of a different type; intense and intensely modern. Her hand alone would be a sufficient clue to her modernity. It is excellently painted. The family resemblance of this hand to the hand in the portrait of her mother, Mrs. De Acosta, can be easily traced, and tends to make one believe in both.

MORE RUSSIAN ART ON VIEW.

The exhibition in the Kinross Galleries of the work of the well known Russian painter, Alexander Benois, is a most interesting one. It is a collection of portraits of Tolstoy, Kerensky and Repin, and is a genuine artist and is seen at his best in this exhibition. The portraits, particularly in the small studies for portraits. These are some classic in form at first glance, but it readily can be seen that the work is dominated by feeling. All the portraits have unexpected little traits that show that Repin fully appreciated that his sitters were living, breathing human beings. In the Tolstoy there is a glimmer to the eyes that hints at a touch of fanaticism, but was not the portrait painted at a moment when Tolstoy was in the throes of his "What is to be done?" The larger compositions of Repin, such as his "Black Sea Pirates," no longer have their original impact. The public has grown away from paintings of salon dimensions unless they happen to have mural qualities.

Repin has been considered as one of the founders of the Russian school of art and is compared with what Turgenyev and Gogol were in literature and Glinka and Moussorgsky in music. Alexander Benois, the well known Russian art critic has called Repin the best visualizer of the heroes of Turgenyev and Tolstoy. A follower of the Italian painter, Raphael, and Vladimir Makovsky in style, Repin has enjoyed the greatest artistic reputation among the living Russian painters. His "Resurrection of Christ" and "Volga Boatmen" are next to the above mentioned ones his most known masterpieces.

Repin is an outspoken Nationalist and resembles no one of his contemporaries. His style of colors are unusual. His art has distinguished itself by a great deal of etched, a Neoclassical feeling similar to the work of the French school by Horne-Horn, Franz Hals and others; a rare band of sixteenth century Italian painting, and a few of the patterns of the celebrated Elizabethan Paroselle, and an example of antique pillow lace of a character found in the costumes in Flemish portraits dating about 1660.

Repin was born in Khar'kov, the son of a schoolmaster, and received his first education as an apprentice of the church decorator. Later he perfected his artistic studies in Kiev and Petrograd National Academies of Art. Vladimir Stasov, the celebrated Russian art and music critic had the greatest influence upon his ideas of nationalism in art.

ROBERT REID'S NEW PICTURES.

Two subjects by Robert Reid, N. A., will be shown at the International exhibition to be held by the Carnegie Institute in Pittsburgh this month. Mr. Reid, who has been making his home near the town of Avila in Spain, has recently completed a work on canvas, which he has entitled "Moon Phantoms." It is a study of a pile in the famed "Grotto of the Crown," and this peculiar formation has been an attraction for tourists for a number of years. At times the moon rays on the rock bring out fantastic human shapes on the surface and Mr. Reid has reproduced this striking effect on his canvas.

For several years Mr. Reid has not entered the art world, but he has been on the invitation list. For this occasion he was urged to send two pictures. His other work which will

be shown is "Sunset-Point Sublime." His pictures will not have to be compared by the jury for entrance, as he is an invited exhibitor, but the works will be judged among the thousand or more others to be shown in determining the best of the three prizes.

SPANISH ANTIQUE ART PLACED ON VIEW HERE

Laureano Medina Collection Shown at American Galleries.

The Laureano Medina art collection from Spain, consisting of ancient paintings, sculptures and art objects, has been placed on view in the galleries of the American Art Association and at the same time an important collection of antique lamps, bronzes, brooches, engravings, carpets and mirrors. There are Spanish art in the Laureano Medina collection touches upon most of the phases that are apt to excite visitors to that land of romance. There are sculptures in wood and ivory, decorative early furniture, tiles, massive silver shrines and processional crosses, brass votive lamps, watches, fans, brooches, engravings, carpets and mirrors. That Spain was once the richest country on earth as well as the most romantic is easily proved by the art, which has an opulence both of invention and execution that is doubly impressive in these democratic days.

The paintings include "The Misery," by Quentin Matsys, a variant upon the same subject in the Pinacoteca at Bologna; flower subjects by Arellano and a triptych by Adrien Isenbrandt. A painting of a "Water Pot" by a seventeenth century artist proves that the taste for athletics was as pronounced in Seville then as it is in New York now. It is a stirring and quaint presentation of an animated scene. The Gothic prime Hives include two important examples by the Catalan, Veros, and an impressive series of sanctuary panels by Borras, which formed the remarkable setting for an altar in the Church of San Juan in Segovia.

These pieces come from distinguished Spanish collections, among whom are cited the Marquis de Corvera of Murcia, Rojas de Aceves of Seville, the Marquis Delgado de Villalonga of Palma, and Don Ricardo Lombard of Barcelona.

The rare pieces of the Osterreith collection will prove of special interest to museum curators and to serious students of this art, for it was assembled by Col. Osterreith's mother, a well known patroness of the lace making industries of Belgium, and who gave many years of her life to the study of the lace. The collection is in itself when it comes to a study of the countless variations in this very individual art, for there are almost no duplicates in it and all the endless possibilities of design, mesh and fllet are fully exploited.

Among the notable pieces is a seventeenth century benedictine veil of Point



"Flower Piece" by Carle J. Blenner at the John Levy Galleries.

them, alas, are mussy. Color printers should take to heart the late Col. Roosevelt's maxim, "Don't flinch."

Ernest Lawson, one of the foremost painters of landscape in America, is showing his most recent work in the Daniel Galleries. The rich color that is so familiar to all students of contemporary painting, is again in evidence. Lawson puts a life and vitality into the landscape that make the picture hold its own, even when hung in comparative shadow, but as time goes on the impressionist formula is softened down in his work, and the monumental phases of the composition and the poetry of the scene come to the fore.

One of the best of his new canvases is called "Morning Light," a picture of hills and lake bathed in a mellow glow. There is a "High Bridge," which is part of every Lawson exhibition, very rich in color, and a vigorous study of "Birch Woods," which is an unusual subject for this painter.

Abraham Neumann, who is exhibiting in the Neumann Gallery, is from Poland, and his pastels show many picturesque features of that land. He is a well trained draftsman, rather more clever in his interiors than in his landscapes, which sometimes have heavy touches in them. However, the most popular pastel in his collection will doubtless be the "Sea in the High Paraiso," which shows a lake that seems to have some of the jewellike tones that have been so much admired in Lake Louise in the Canadian Rockies.

Every bit of space in the auction rooms of Augustus W. Clarke is taxed to the utmost in the effort to display the extensive art collection that Mr. Raimundo



"JAN LUTMA" ETCHING BY REMBRANDT & KNOEDLER'S.

Anglietta, a Bibles, in a rich variety of etched, a Neoclassical feeling similar to the work of the French school by Horne-Horn, Franz Hals and others; a rare band of sixteenth century Italian painting, and a few of the patterns of the celebrated Elizabethan Paroselle, and an example of antique pillow lace of a character found in the costumes in Flemish portraits dating about 1660.

EXHIBITIONS OF THE WEEK.

The Brown Robertson Galleries have placed on view a collection of prints by the Provincetown group of printers from wood blocks. Evidently a great deal of earnest effort has gone into the making of these prints and in a number of instances happy results have been achieved. The artists have worked both in color and in simple black and white, and as a rule it is the division that eschewed color that succeeded best.

Among these William Zorach, John Storrs, John Reed, Jr., Hunt Diedrich and Bertram Hartmann stand out as having found what they went forth to seek. Mr. Zorach's "To a Summer" may puzzle some matter of fact people, but it will be apt to fascinate them at the same time that it puzzles them. John Held, Jr., has a delightful talent, as has been pointed out, and is marked in these columns, and unless humor, quaint fancy and good workmanship in his compositions. One of his prints, "The Girl," is especially designed to fill a need of the times. It portrays with deep sympathy a scene in one of those obsolete barrooms and shows some gentlemen quaffing lager with great gusto.

John Storrs, who made a first appearance this winter in New York as an artist, and who achieved success with his prints, exhibits two that seem to exceed in sureness of style any that he showed earlier in the season. One of them is entitled "The Woman I Love," but it is a portrait study. It is regretted that the French call a study of manners.

Hunt Diedrich contributes a design of "Greyhound," printed on silver paper. Bertram Hartmann is imaginative as usual, and Mr. Zorach's color print "Sailing," besides being decorative, is sure in effect. The color prints make bright spots on the wall, but many of

represented by some of her small and attractive beach scenes and by some larger and less attractive works. When Miss Walter exhibits her canvases too much, waste spaces creep into them, and even the drawing becomes objectionable. The small beach scenes, however, are delightful, with the genuine ocean in them from the sea.

Miss Mary Butler signs an agreeable series of landscapes, and M. H. Grims, a landscape painter, is versatile. Other exhibitors are: Murray Mackay, Morris Hall Farnsworth, George W. Picken, Alice Kent, Stoddard and Irving R. Wiles.

Wharton Harris Escherick, who is the artist of the moment in the Babcock Galleries, is a native of Pennsylvania, and studied at the Pennsylvania Academy of Fine Arts, under William M. Chase and Alice Cecilia Beaux. His subjects were found in widely separated districts, on Cape Cod, in Chester Valley, Pennsylvania, and in southern Alabama, where Mr. Escherick was head of the art department in the School of Organic Education.

NOTES AND ACTIVITIES IN THE WORLD OF ART

An exhibition of etchings and dry points by the austere and masterful Legros has been opened to the public at the galleries of F. Keppel & Co. Sketching of the work of this etcher, David Keppel said:

"Legros bears out Whistler's saying that a man can paint anything, if he can paint at all. Except Legros, and Whistler himself, there is scarcely a modern etcher who can turn from landscape to figure or portrait with equal mastery. In Whistler's case, it was the landscape of the town, but the principle is the same.

"Many years ago my father, in writing of Legros, said that he had met a master, having in mind, I think, a certain archaic quality in his work. It is also true that his works are akin to those of certain of the great painters of the past, especially the Italians, in having a sort of peculiar spell of their own, as if they were pictures of an enchanted country not visible to eyes less noble and ideal than his own.

"From quite an astonishing ugliness in his earlier prints, although these, too, have a certain noble quality, Legros's work rose to a very high degree of pure beauty. This quality of beauty belongs, as has already been said, alike to landscape, figures and portraits. There are collectors whose enthusiasm for Legros's prints reaches a point that is almost amusing. We know of one collector who, when he has decided to frame a print by Legros, cannot endure the thought of taking the impression out of the almost complete series in his print boxes, but feels compelled to buy another."

An exhibition of etchings by John Marin is open at the Weyhe galleries. This is the most comprehensive show of his work that has ever been held in New York, and traces his development from the period when he took up etching in 1905 up to the last few months.

Mr. Marin took up the needle rather late in life, after he had a long training in architectural drawing. After six years of intensive work Marin gave up etching and devoted himself to water color. It was in this medium that his individuality found its first complete development. And now he has come back to etching with a mature and absolutely unique vision. He has carried the medium far beyond the confines of the common water color, and has created things that challenge the very fundamentals of the art.

It's a continuous performance at the Fine Arts Galleries this spring, for at the close of the present exhibition of the Academy the Allied Artists of America will take possession for the hanging of their annual show, which will be inaugurated with a reception on April 9. From a small group of forty odd this society has steadily grown to a membership of 120, and its roster now reads almost like a list of the membership of the National Academy.

At a recent meeting of the board of governors the following well known painters and sculptors were elected to membership in the A. A. A.: Robert Allen, Wayman Adams, Ernest Albert, Jr., Karl Anderson, Horace Brown, John Coughlin, Warren Davis, Sidney Dickerson, Edward Dwyer, Frank De Haven, Abastania St. Leger Eberle, George P. Ennis, Anna Fisher, Lillian Genth, Felicia Waldo Howell, William Higinson, H. Leith Ross, Carl Rungius, Henry B. Spill, W. Granville Smith and Robert Spencer. The forthcoming exhibition will certainly show added vigor with these new members making their debut in the A. A. A.

One of the most interesting art sales made in New York during the week was that of Madame X, from the collection of works in sculpture by Mrs. Clara Sheridan. As a contrast to the busts of the various leaders of the Bolshevik revolution now in vogue, this collection of portrait busts in marble and bronze by Mrs. Sheridan represents all that can be expressed in marble of the poignant anguish of one who suffered in her cause and clung through the rise of Bolshevism to power.

stage, but it can be seen from her face that she was not the type of woman who would succeed on the stage. "The royal blood made it rather difficult when she demanded recognition for her former high position in the country and at court. Not only did she want her name kept anonymous, but I also did when I went to Russia, as I did not want it known that I was in touch with this family, whose husband was murdered by the Bolsheviks. Consequently, it would have been very dangerous for me in Moscow if it were known there that I had this beautiful friendship with Madame X. My many opportunities of studying her character culminated in the bust, which is now on exhibition at the exhibition closed at the Numismatic Society."

The first exhibition of the paintings of Elliot Torrey, the American artist, will be opened to the public at the new Mesnard Galleries, next Tuesday. The collection of Mr. Torrey's oils, which will be shown, comprises many of his best paintings and represents a varied assemblage of subjects calculated to display his talents to the best advantage. Although Mr. Torrey is well known to the collectors, his achievements have not been heralded to the public, with the result that his abilities have not received extended discussion.

He has received recognition in numerous foreign salons, where his virility of touch and originality of conception and execution, as well as his technique, have given him a place among modern landscape painters. Mr. Torrey comes from New England, of a family that has been productive of many members that attained eminence in scholastic life. Early he decided to become an artist and went to Europe to study. He pursued his course of instruction in several art centres of the old world and returning to his native land began his career as a devoted but unostentatious application to art. He

has exhibited in the Philadelphia Academy of the Fine Arts, the Chicago Art Museum, the Carnegie Institute, in Pittsburgh, in Boston and also in many other cities of the United States.

ANCIENT RELICS FOUND IN LONDON EXCAVATION

Engineer Sinks Shaft and Gets Greco-Roman Objects.

Special Cable to The New York Herald. Copyright, 1921, by The New York Herald. New York Herald Bureau, London, April 2.

Ancient relics of great historic value have been found quite by accident in a plot of waste land in Potter Lane, E. C., adjoining Nevill's Court. Hugh S. Gordon, a mining engineer, was using the land for research work in line with his profession when he made the discovery. He had sunk a shaft to what is known as the London gravel when he came across thirty-six silver coins of various dates, one as far back as the Roman period. Going a little farther he came across two women's rings of the Tudor period and pieces of what are believed to have been chains worn by monks, as well as bits of medieval tiles.

In another place above the London gravel some fine Roman objects were found, including a Samianware plate (red terra cotta), which was a glass. Below the Roman strata he found the oldest of all the objects, which was a small gold ornament, three-quarters of an inch long, with enamel attachments. This ornament is believed to have been part of a collar. Although there is nothing like it in the British Museum, authorities there believe it is an example of some of the best Greek ware, dating from about 400 or 500 B. C.

It is expected that other discoveries will be made on the plot of land, an only very small part of it has as yet been excavated.

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